

MAIN TITLE:

©CIL 21230 "THE SHIELD OF SILENCE"

TITLE: HIGH ABOVE THE GRIM, GRAY WALLS OF THE PRISON SOUNDED THE ALARM

1. C U OF STEAM WHISTLE - FADE IN
several sharp blasts, followed by a long one --

TITLE:THE ALARM THAT MEANT SOME POOR DEVIL HAD RISKED HIS LIFE TO GAIN THAT WHICH WAS DEARER TO HIM --- FREEDOM.

back to scene of whistle sounding -- lap dissolve to

2. EXT. BRUSHY COUNTRY - lap dissolve from previous
a man in convict's clothes disc. well up stage running frantically away from camera, brushing aside brush - hysterical in his fear and efforts to escape from possible pursuit - when he is far enough up stage so his features cannot be recognized, he stops and looks back over his shoulder, poised ready for flight, yet fascinated by the sound of the menacing whistle -

3. C U WHISTLE SOUNDING

4. EXT. AS IN 2
convict looking back as before - he turns and sweeping aside branches of underbrush, plunges deeper into the undergrowth - fade out

TITLE: WHILE TO OUTLYING DISTRICTS FLASHED THE MESSAGE OVER STRANDS OF METAL -- WEAVING A NET FROM WHICH ESCAPE WAS ALL BUT IMPOSSIBLE.

5. C U SOUNDER OF TELEGRAPH SET IN SHELL - fade in
sounder is clicking up and down rapidly - double expose over instrument a word at a time the message: "CONVICT 20437 SERVING LIFE TERM ESCAPED. REWARD TO CAPTOR start to fade on Captor and balance of message is lost in fade out -

TITLE: A HUNDRED MILES BEYOND THE VOICE OF THE PRISON SIREN -- THE PAINTED HILLS COUNTRY.

6. EXT. EXTENSIVE SHOT OF PRETTY HILL COUNTRY -- fade in

TITLE: --- AND IN A REMOTE CORNER OF THE VALLEY, BEYOND THE
TURMOIL OF THE OUTSIDE WORLD --- THE LAZY-A RANCH.

back to scene and lap dissolve to full shot of ranch yard -
the owner, Leo and a puncher discovered standing in yard
before door of house - puncher is holding the reins of his
horse as he talks to the others - lap dissolve to

7. CLOSER SHOT OF GROUP
owner stands sternly listening to the puncher, quite a
young chap, who appears embarrassed as he talks - for the
most part he keeps his eyes down, fixed on the rein which
he is toying with as he talks, and only glancing up now
and then at the owner and back to the rein - Leo looks
curiously from the boy to the man watching to see what
effect the puncher's words are having, but making no sug-
gestions himself - the owner is stern and silent and his
eyes do not waver from the puncher's face -

TITLE: JOB STONE, THE OWNER, WHO HAD FOUGHT HIS WAY TO SUCCESS --
ASKING NO QUARTER --- AND GIVING NONE.

8. C U STONE
he stands as before, eyeing the puncher (out of scene)
coldly as he listens to what he has to say -

9. C U PUNCHER
flash of him talking embarrassedly -

TITLE: LIKE THE OWNER, THE RANCH FOREMAN NEVER ASKED FOR QUARTER --
BUT, UNLIKE HIM, HE HAD NEVER BEEN KNOWN TO REFUSE IT.

NATHAN HOLDEN.....LEO MALONEY

10. C U LEO
he is listening to the puncher - looks rather friendly - he
looks over to owner rather hopefully - then, as he sees no
sign of softness on the old man's face, he drops his eyes -
then looks up at him again -

11. MEDIUM CLOSE OF GROUP
puncher still explaining - owner raises his hand
authoritatively for silence - says coldly:

TITLE: "THAT'S ENOUGH EXCUSES! YOU WERE DRUNK ON THE JOB -- AN'
YOU'RE FIRED!"

12. C U LEO
he glances from one to another -

13. MEDIUM CLOSE OF GROUP
puncher starts to say something more - owner stops him -
puncher realizes there is nothing to be gained by arguing
and turns to horse - owner also turns on his heel as if to
go to house - Leo stops him - owner turns and looks at him
curiously -

- 14 C U LEO AND OWNER
owner regarding him curiously - Leo indicates the puncher
(out of scene) and says:

TITLE: "WHY NOT GIVE HIM ANOTHER CHANCE? WORK'S MIGHTY SCARCE **
AN' HE'S GOT A MOTHER TO SUPPORT."

owner looks out at puncher - then back to Leo and says:

TITLE: "HE'S THE ONE SHOULD 'A' THOUGHT ABOUT THAT. CHARITY
BEGINS AT HOME."

Leo tries to put up an argument - the owner stops him and
says with a stubborn shake of the head:

TITLE: "YOU CAN'T MIX SENTIMENT WITH BUSINESS --- IF YOU AIM TO
SUCCEED."

owner finishes line - Leo looks out toward puncher then
back to owner and replies with a sour little grin:

TITLE: "IF THAT'S SO, I RECKON I WON'T EVER AMOUNT TO MUCH."

22

MEDIUM SHOT AT DOOR

JO takes a step towards group - leans broom against porch post and exits towards group -

23

EXT. GROUP -

owner has all his mail - he turns and exits running thru it - puncher sorts thru other mail and hands Leo a long envelope - Jo bounces into scene - Leo turns to her with a smile - she takes his arm and stands looking up at the puncher waiting for mail for herself - asks if there is any - Leo starts to tear open his envelope -

24

C U PUNCHER

he finishes sorting thru few letters and grinning down at Jo shakes his head - there is nothing for her -

25

C-U LEO AND JO

she still has his arm and is looking up at puncher - Leo is taking legal documents from envelope - Jo is disappointed - then she glances down at puncher's saddle bag and looking back up at him hopefully points to the bag and asks him to look in it again -

26

C U PUNCHER

he grins broadly and starts fishing deep into the bag - the expression on his face changes - he seems surprised at something in the bag - digs deeper and brings out his hand with a crumpled envelope - he stares at it and straightens it out - is flabbergasted as he sees it is over a month old -

27

C U LEO AND JO

she is delighted as she thinks the letter is for her - Leo looks up at puncher curiously from his documents -

28

C U PUNCHER

he swallows embarrassed - then he says:

TITLE

"I SURE HOPE THIS AIN'T IMPORTANT----I MUST 'A' BEEN TOTIN' IT AROUND A MONTH OR MORE!"

as he finishes line he passes letter down to Leo -

30

MEDIUM CLOSE BOTH

Jo rolls her eyes from side to side as if unable to understand such stupidity - then she says by way of explanation:

29

C U LEO AND JO

Jo disappointed that it is not for her - Leo looks at it in puncher's hand - takes it curiously - then grins up at puncher as he assures him it is not important - Jo still clinging to Leo's arm and rubbering curiously at it to see what it is all about -

TITLE

37

C U LEO

he stares for a second blankly - then starts to grin broadly - MEDIUM SHOT as the long envelope he says: puncher rides away -

30

TITLE

31

"THIS HERE'S THE LUCKY SIGN AGAINST ALL THE BAD LUCK IN THE MEDIUM CLOSE LEO AND JO

Leo crumples the old letter without opening it in one hand and indicating the folded documents in the other, grins at Jo and says: "This is the important mail." - he indicates to come along with a little jerk of the head - she looks up at him with surprise - doesn't know what it is all about - he grins and exits with her towards house - he leads her very carefully around the end of the broom with exaggerated care to see that she doesn't step over it - then he sits down with her on a bench beside the door -

33

32

MEDIUM SHOT AT PORCH

broom leaning against porch post - Leo enters with Jo - he is talking to her and doesn't notice broom - walks into it - it falls to the floor - he glances at it and steps over it - Jo stops without stepping over broom and glances from broom up to Leo horrified - her curiosity gets better of her superstition - she looks at them and then up at Leo for the answer - he is smiling at her - she asks what it is all about - he says:

30

33

C U LEO

he is looking out at Jo with curiosity - he can't understand her sudden change of attitude -

TITLE

34

C U JO

she is staring dumfounded at Leo - she looks down at the broom - then back at Leo and indicating the broom says wide-eyed:

TITLE

TITLE

"WHY DID YOU STEP OVER THAT BROOM?"

Jo's eyes widen - then as the full realization strikes her, she brightens delightedly and grabs Leo - he holds her to him tenderly -

35

C U LEO

he is looking at Jo - looks down at the broom - then back into Jo and says: - medium close father

40

he sits at desk - near it is a safe - he has mail opened before him and is taking something from a long envelope he holds in his hand - he takes out three sheaves of bills of

TITLE

"I COULDN'T VERY WELL CRAWL UNDER IT, COULD I?"

36

MEDIUM CLOSE BOTH

Jo rolls her eyes from side to side as if unable to understand such stupidity - then she says by way of explanation: he is still holding her tightly - she draws away from him as she remembers his other letter - indicating it she asks him what that is - he looks at it without much interest and "DON'T YOU KNOW IT'S THE WORST KIND OF LUCK TO WALK OVER A BROOM?" single sheet of paper inside unfolds it -

TITLE

37

C U LEO

he stares for a second blankly - then starts to grin broadly - and indicating the long envelope he says:

TITLE

"THIS HERE'S THE INDIAN SIGN AGAINST ALL THE BAD LUCK IN THE WORLD FOR ME!"

43

C U BOTH

38

MEDIUM SHOT - surprised - Jo delighted - she leans closer to as he finishes line, he reaches out and taking Jo by the hand at long range, like a mindet dancer, he leads her very carefully around the end of the broom with exaggerated care to see that she doesn't step over it - then he sits down with her on a bench beside the door -

39

C U BOTH ON BENCH

Jo is not easy in her mind about the broom yet - Leo starts to unfold papers and her curiosity gets better of her superstition - she looks at them and then up at Leo for the answer - he is smiling at her - she asks what it is all about - he says:

TITLE

"THAT'S THE DEED TO THE OLD CARTER RANCH." and tries to jerk the letter away, but it is too late - she has read it - she looks up at him miserably - he glances at her - then away - Jo still doesn't understand - Leo goes on: after a moment she asks: "What are you going to do?" - He shakes his head miserably and replies: "I'm gonna write..."

TITLE

"WE'RE GONNA START CALL'IN IT HOME --- THE DAY WE'RE MARRIED!"

TITLE

"WHAT CAN I DO? I'VE PUT EVERY CENT I OWNED INTO OUR RANCH!"

Jo's eyes widen - then as the full realization strikes her, she brightens delightedly and grabs Leo - he holds her to him tenderly -

40

INT. LIVING ROOM - medium close father

he sits at desk - near it is a safe - he has mail opened before him and is taking something from a long envelope he holds in his hand - he takes out three sheaves of bills of a thousand dollars each - Stares at them - looks disgusted and opens the letter that accompanied them -

TITLE "IT'S FROM YOUR BROTHER."

41 C U LEO AND JO ON BENCH
he is still holding her tightly - she draws away from him as she remembers his other letter - indicating it she asks him what that is - he looks at it without much interest and says it's nothing much, I guess - rips it open and taking out the single sheet of paper inside unfolds it -

42 C U LEO
he opens letter and glances at the signature - then looking up quickly to Jo says:

TITLE "IT'S FROM YOUR BROTHER."

43 C U BOTH
both seem surprised - Jo delighted - she leans closer to see what is in the letter - they read -

INSERT LETTER IN MAN'S WRITING:

Dean Nathans is going to the bank without explaining and turns to go - takes a step and stops short in the street. I must have a thousand dollars within a week. Get it for me somehow and don't let Dad know. Bob Stone.

Back to C U Both
Leo realizes he shouldn't have let Jo see and tries to jerk the letter away, but it is too late - she has read it - she looks up at him miserably - he glances at her - then away - his chief concern is at having let her see the contents - after a moment she asks: "What are you going to do?" - he shakes his head miserably and replies:

TITLE "WHAT CAN I DO? I'VE PUT EVERY CENT I OWNED INTO OUR RANCH!"

Leo sits thinking - numb for the moment at the suddenness of the whole affair -

44 C U JO
she turns to Leo and says wildly:

TITLE "IT MAY BE TOO LATE TO DO ANYTHING! THAT LETTER'S A MONTH OLD!"

45 C U LEO
he nods that he has already thought of that -

46 C U Both
Jo's shoulders sag disconsolately and she turns her eyes away from Leo - they fall on the broom at her feet - her eyes widen and turning to Leo she indicates the broom and says accusingly:

TITLE "I KNEW YOU SHOULDN'T HAVE STEPPED OVER THAT BROOM!"

Leo looks at her in surprise - then at the broom and back to her - with a little grin he pets her hand reassuringly and with an idea in his mind, rises to go into the house -

47 MEDIUM FULL
Leo rises to go into the house - Jo gets up and stopping him asks what he is going to do - he reassures her without explaining and turns to go - takes a step and stops short in the act of stepping over the broom - he glances back at her quickly - then down at broom again - then stooping, he picks it up and shoots it out into the yard where there is no chance to step over it again - without looking back he marches into the house - Jo looks after him curiously, then she crosses to door where she stands with one ear cocked listening to hear what goes on inside -

48 INT. LIVING ROOM - medium full
Father disc. at desk as before - he is writing letter - Leo enters from camera and walks upstage to desk where he stops waiting for Father to look up - old man keeps on writing -

49 MEDIUM CLOSE AT DESK
Leo waiting for Father to finish sentence and look up - after a moment, father gets to a place where he can stop and he looks up at Leo to see what he wants - now that Leo has his chance to talk he doesn't know just how to broach the subject - he shifts about rather uneasily - glances down at the letters in his hand but doesn't know just what to say -

50 C U FATHER
he watches Leo curiously for a moment - then he says "Well, speak up." -

51

C U LEO
he hesitates a moment - then looking straight at father he says:

TITLE

"DO YOU TRUST ME ENOUGH TO LEND ME A THOUSAND DOLLARS, MR. STONE?"

52

MEDIUM CLOSE BOTH
Leo finishes line - Stone regards him for a second without a word - then he drops his eyes and appears to be turning it over in his mind judicially - then looking back up at Leo he says

TITLE

"I RECKON SO --- IT ALL DEPENDS ON WHAT YOU WANT IT FOR."

53

C U LEO
he starts at this - it hadn't occurred to him the old man would want to know the why's and wherefore's he drops his eyes hesitating for an answer -

54

C U JO AT DOOR
she gets over she realizes what Leo is up against and wonders if he is going to spill the beans - holds her breath as she listens for his answer -

55

MEDIUM CLOSE LEO AND STONE
Stone still waiting silently for Leo's answer - after a moment Leo lifts his eyes and says:

TITLE

"I WANT IT FOR A FRIEND O' MINE THAT'S GOT HIMSELF INTO A BAD SCRAPE."

56

C U STONE
he stares up at Leo blankly for a moment, unable to understand a fellow who will borrow that much money to help out a friend then he says curiously:

TITLE

"YOU EXPECT ME TO RISK MY MONEY ON A WEAKLING OF THAT SORT?"

57

C U LEO
his face hardens a trifle as he replies:

TITLE

"YOU AIN'T RISKING ANYTHING ON HIM --- I'M THE ONE THAT'S DOIN' IT."

58

MEDIUM CLOSE BOTH
Stone shakes his head no as Leo finishes and says:

TITLE

"I WON'T LET YOU MAKE A FOOL OF YOURSELF."

Leo tries to say something but Stone stops him and goes on giving him a curtain lecture about the foolishness of mixing sentiment with business -

58

EXT. DOOR -medium close Jo
she is still listening - she takes hold of door to go in - hesitates - then decides she'd better go in before things get too warm - she opens door and enters hesitatingly -

59

MEDIUM CLOSE LEO AND STONE
Stone finishes talking and with an air of finality turns to his desk again to write - Leo makes a partial turn as if to exit - he is sore at Stone's stubbornness - then he turns back and says:

TITLE

"IF YOU WON'T LEND ME THE MONEY, I RECKON I CAN BORROW IT SOME WHERE --- ON MY RANCH."

as he finishes he indicates the deed in his hand - Stone whirls around and stares at him - then gets quickly to his feet and stands facing him -

60

C U BOTH
they stare at each other - then the old man says:

TITLE

"THE DAY YOU MORTGAGE THAT RANCH, I'LL BREAK YOUR ENGAGEMENT TO MARJORIE!"

Leo flares up at this - before anything can happen, Jo hurries in and stepping between the men faces her father pleadingly - she is begging him to reconsider - she glances over her shoulder at Leo mutely begging him not to further excite the old man - then turns back to father and starts arguing with him/

61

C U JO AND STONE
she tries to argue with him - he points off to the kitchen and tells her to go out there - this is none of her business

she makes another attempt to speak - he grows hot and more emphatically orders her on her way - she realizes further argument is useless and her shoulders sag as she turns towards Leo -

62

MEDIUM SHOT

Jo turns dejectedly from father - her eyes rest for a moment on Leo's - then she exits - Leo and father follow her with their eyes as she exits to kitchen -

63

INT. KITCHEN -LIVING ROOM - medium full

Jo enters from living room - does not close the door, but stepping away from it towards center of room, turns and stands looking back towards the other room -

64

MEDIUM CLOSE LEO AND STONE

they are looking after Jo - Stone without looking at Leo, turns and seats himself at desk as if the affair is over and picking up pen resumes writing - Leo then turns and regards him -

65

C U LEO

he regards Stone for a moment thoughtfully - then deciding to make one last effort, he says:

TITLE

"WOULD IT MAKE ANY DIFFERENCE, IF YOU KNEW THIS FELLOW IS A SORT OF A RELATIVE O' MINE?"

66

C U STONE

he turns from his writing and looking up over his shoulder says:

TITLE

"WHY SHOULD I HELP YOUR RELATIVES OUR O' SCRAPES?"

67

MEDIUM CLOSE BOTH

Stone finishes line - then he adds:

TITLE

"MY RELATIVES DON'T GET INTO SCRAPES."

68

C U LEO

in view of the fact that it is Stone's son Leo is trying to help, this is real irony - his lips twist into a sour smile at the whole thing - he could yank Stone up mighty short right here, but to do it he would have to betray the son's confidence - it looks for a moment as if he is going to be unable to resist the temptation to slam a hot one at the old man.-

69

INT. KITCHEN - C U JO

she realizes what Leo could do if he wanted to and her hands mechanically lift to her breast as she waits to see whether he is going to spill the beans -

70

C U LEO

he is still regarding Stone (out of scene) with the same quizzical smile - then he says:

TITLE

"YOU DON'T KNOW HOW LUCKY YOU ARE --- IN THE MATTER O' RELATIVES."

71

MEDIUM SHOT

as Leo finishes his line, he turns and exits into kitchen, leaving Stone looking after him curiously - he has an idea there was a covert shot in the last remark, but he can't dope it, so he goes back to his writing -

72

INT. KITCHEN - medium close Jo

she is watching as Leo enters - he stops facing her - then looks back towards living room and back to Jo - she impulsively lays her hand on his sleeve and asks what he is going to do - Leo looks down at the deed which he still has in his hand - then back up at her and says:

TITLE

"IF I MORTGAGE THE RANCH, YOUR DAD'LL SURE KEEP HIS WORD."

73

C U JO

she turns her eyes from Leo face and nods hopelessly -

74

C U LEO

he is looking out at Jo - he smiles sadly and says:

TITLE

"BUT I RECKON WE CAN'T LEAVE BOB IN THE LURCH ON THAT ACCOUNT."

75

MEDIUM CLOSE BOTH

Leo finishes line - Jo turns to him quickly - she is delighted with his loyalty and at the same time is sorry for what it will mean for them - however she sees it his way and it brings them even closer together -

76

EXT. YARD - full scene
a stranger rides in to scene - pulls up at a tree and dismounts starts to tie his horse -

TITLE

HARRY RAMSEY, A STRANGER IN THE PAINTED HILLS COUNTRY.
LEONARD CLAPHAM.

77

C U LEONARD
he is tying his horse an looking around yard to get lay of the land - he is dressed fairly well in customary western clothes - he wears a scrubby growth of beard several days old - might be any puncher - he spots the kitchen door and exits towards it -

78

MEDIUM FULL
Leonard exits toward kitchen-

79

EXT. KITCHEN DOOR - medium full
Leonard enters - crosses to door and knocks -

80

INT. KITCHEN - medium close Leo and Jo.
they are still discussing what Leo intends to do - hear knock at door - glance at each other - Leo exits to door -

81

EXT. DOOR - medium close
Leonard disc. about to knock again when door opens and Leo appears - speaks pleasantly - Leonard grins and says in a rough, hale-fellow-well-met manner:

TITLE

"HOW'S CHANCES OF A STRANGER GETTIN' A LITTLE HANDOUT?"

82

C U LEO
he sizes up Leonard for a moment - he turns and looks back at Jo to see how she feels about it -

83

INT. KITCHEN - medium close Jo
she gets the look and nods with a little smile -

84

EXT. DOOR - medium close Leo and Leonard
Leo is looking back at Jo - Leonard is craning his neck to see what he is looking at - Leo turns with a little smile and says it is O.K. - to come in - Leonard grins and walks on inside past Leo who follows -

85(a) INT. KITCHEN - medium full
 Jo watches as Leo and Leonard enter from camera - Leo makes an informal introduction of Leonard to Jo -

85(a) MEDIUM CLOSE OF GROUP
 Leo indicates Leonard and says something about him being a stranger in search of food - Jo smiles and bows by way of acknowledging the introduction - Leonard smiles broadly and shoves out his hand - Jo and Leo appear mildly surprised at the way he makes himself at home, but Jo takes the hand - Leonard is just a little too enthusiastic, but not enough to be offensive - Leo regards him curiously as Jo withdraws her hand and excuses herself to get him some food - Leo exits to get him a chair - Leonard stands staring after Jo without even noticing that Leo has gone -

85(b) MEDIUM CLOSE AT TABLE
 Leo enters bringing in chair which he swings around to face the table - then he turns and looks out at Leonard - a slightly suspicious look comes into his eyes as he looks from Leonard over toward Jo - then back to Leonard -

86 MEDIUM SHOT OF KITCHEN
 Leonard in f g still watching Jo at stove - Leo upstage at table - Leo speaks to Leonard saying to sit here at table - Leonard turns and without embarrassment for his too keen interest in Jo, strides upstage to Leo and drops into the chair tilts it back and starts to talk up to Leo -

87 MEDIUM CLOSE LEO AND LEONARD
 Leonard tilted back like lord of creation talking up confidently to Leo who is saying little and taking it all in -

88 EXT. YARD AT LIVING ROOM DOOR - full
 sheriff and a couple of deputies ride into scene - they pull up before the door and sheriff dismounts and crosses to the door -

TITLE THE SHERIFF OF PAINTED HILLS COUNTY..
Whitchose (?)

89 MEDIUM CLOSE AT DOOR
 sheriff enters and raps at door -

90 INT. LIVING ROOM - medium close of Stone
 he is stooped before the safe turning combination - has the three sheaves of bills plainly in his hand as he works - he

hears the knock and looks out towards door - rises - glances at the bills in his hand and lays them down on the desk as he exits towards door -

91

EXT. LIVING ROOM DOOR - medium shot
sheriff disc. - Stone enters scene from inside - he and sheriff shake hands - evidently old friends - not effusive but quite friendly - Stone smiles and waves a little salutation to the deputies out of scene - then turns to sheriff and holding door open says to come on in - sheriff holds up a hand protestingly - says they haven't time and starts to talk - Stone's smile fades and his eye brows lift in surprise - evidently the sheriff has sprung something rather startling on him - he shakes his head no and the sheriff continues to talk - evidently giving him details -

92

INT. KITCHEN - medium shot
Leo and Leonard as before - Jo steps to table with plate of food and sets it before Leonard - he drops his chair legs to floor and starts to eat - Leo watches him a second - then tells Jo he is going to be on his way - he gives Leonard a little fillip of the hand - Leonard replies with a pre-occupied wave of his busy fork and Leo exits towards living room - Leonard shovels another knife-ful into his face and without missing a stroke, throws a glance out after Leo.

93

MEDIUM CLOSE LEONARD
he shovels another wad into his face without losing any strokes, throws a look around after Leo - then turns to divide his attention between eating and watching Jo -

94

EXT. LIVING ROOM DOOR - medium close
sheriff and Stone disc. as before - sheriff still talking - Stone turns and looks back into room - he calls and motions with his hand -

95

INT. LIVING ROOM - full scene
Leo crossing from kitchen door to his bedroom door - he just reaches the door and puts his hand out to the knob when he hears Stone call from front door - he stops and looks out towards him -

96

EXT. LIVING ROOM DOOR - medium close
sheriff and Stone disc. - Stone looking back at Leo - he tells him to come there a moment -

- 97 INT. LIVING ROOM - medium close Leo
he stands at bedroom door as before looking out at Stone -
at Stone's call to join him and sheriff, Leo exits on his
way to the door, stuffing the uncovered deeds into his
breast pocket so the outside of deeds shows above top of
pocket - it bears his name: H. N. Carter to Nathan Holden -
- 98 EXT. LIVING ROOM DOOR - medium close
Stone and sheriff watch as Leo enters - he shakes hands with
sheriff - looks at Stone to see what it's all about - Stone
says:
- TITLE "YOU HAVEN'T HEARD ANY REPORT OF AN ESCAPED CONVICT BEIN'
SEEN AROUND HERE, HAVE YOU?"
- Leo takes this in surprise - looks at sheriff and then shakes
his head no - he hasn't heard of any such animal and asks a
question - sheriff starts to explain all he knows briefly -
Leo listening with interest -
- 99 INT. KITCHEN - medium close Leonard
he is guzzling the last of a cup of coffee - he looks out
towards stove and holding up the coffee cup asks for more -
- 100 MEDIUM FULL
Jo at stove - she turns as Leonard calls and waves the
coffee cup - she takes coffee pot from stove and crosses to
him with it - as she starts, he sets down cup and starts
wolfing more food - she starts to pour coffee and he con-
tinues to cram the food into himself his eyes rolled up
watching Jo at the same time -
- 101 EXT. LIVING ROOM DOOR - medium shot
sheriff and Stone and Leo disc. - sheriff finishes talking
and says he must be on his way - he turns as if to go -
Stone stops him - sheriff turns back and Stone says:
- TITLE "BETTER PUT UP YOUR HORSES AN' HAVE A SNACK TO EAT, HADN'T
YOU?"
- 102 C U SHERIFF
he looks at Stone - licks his lips - then looks out at the
deputies to see how they feel about it -
- 103 MEDIUM CLOSE DEPUTIES
they are looking at him (out of scene) - they turn and look
at each other and turn back to him with little hopeful grins-

- 104 MEDIUM CLOSE GROUP AT DOOR
sheriff looking out at deputies - he turns back to Stone and indicating the boys says it might be well to feed them - Stone very hospitable - he and sheriff exit toward them - Leo left at door -
- 105 MEDIUM FULL
Stone and sheriff cross to deputies - sheriff takes up his hanging rain and motioning for the deputies to follow, he and Stone walk along out of scene on the way to barn - deputies follow at a walk -
- 106 INT. LIVING ROOM - medium full
Leo crosses room from camera and opening bedroom door enters bedroom -
- 107 INT. BEDROOM - full scene
Leo enters from living room - he steps to wall and takes down a coat - changes his hat for one hanging on the wall and now all dressed up for town, glances down at the deeds in his pocket and starts out of the room -
- 108 INT. LIVING ROOM - medium shot
Leo enters from bedroom with coat on his arm and starts across to kitchen door - as he reaches it, he stops short and turns quickly to look out towards living room door - he stares wideeyed at what he sees -
- 109 INT. LIVING ROOM - shooting towards outer door
a convict stands in the open door - as scene opens he totters and pitches headlong to the floor where he lies motionless -
- 110 MEDIUM CLOSE LEO
he is staring out at convict on floor - wide-eyed - he drops his coat and rushes out to convict -
- 111 INT. KITCHEN - medium shot
Jo and Leonard have heard the sound in next room - both turn and look towards door, Leonard turning and looking back over his shoulder - he and Jo glance curiously at each other - then she smiles and says she will see what it is - she exits to living room - Leonard continues to look, but does not get up from his chair -
- 112 INT. LIVING ROOM - medium full
Leo is bent over the convict who lies face down on the floor -

Jo enters from kitchen - she stops inside the room - then hurriedly crosses to Leo and convict -

113

C U LEO AND CONVICT
Leo kneeling beside him - he looks up at Jo and motioning off towards the barn tells her to get the sheriff while he stays with the convict -

114

C U JO
she glances off in direction indicated and then back to Leo - she nods and turns to go -

115

MEDIUM FULL
as Jo turns to go, Leo turns back to convict and rolls him over on his back -

116

C U LEO AND CONVICT
Leo rolls convict over on his back - his eyes bug out as he gets his first look at the face - he lifts his face and gives it to camera as he tries to get it through his head - for an instant he is paralysed - then turning quickly he calls after Jo to wait -

117

EXT. LIVING ROOM DOOR - medium close
Jo disc. on entering from living room on her way to barn for posse - she hears Leo and stopping short, looks back into-

118

C U LEO AND CONVICT
he is looking back toward door - calls Jo back inside -

119

EXT. AT DOOR - medium close Jo
she is puzzled - enters house in answer to Leo's call -

120

INT. LIVING ROOM - medium full
Leo looking at convict - unintentionally his back covers latter's face from Jo as she crosses to them - she stops beside Leo and slightly back of him - he turns and looks at her - the move discloses the convict's face to her - she stares and stares pop-eyed -

121

C U JO
she is staring down at the convict - she half-whispers the words:

TITLE

"BOB --- MY BROTHER!"

she stares and drops down to him -

122

MEDIUM CLOSE ON FLOOR

Leo with convict - Jo drops down into scene with them and starts to make a fuss over the unconscious brother - Leo is petrified for the moment - he glances back toward door - then at Jo and realizing the posse may return at any moment, he jumps to his feet - Jo pays no attention to him -

123

FULL

Leo gets to his feet - hurries to the door - glances out to see if posse is coming - then closes the door, locks it and putting the key in his pocket, he hurries back to Jo and the brother - drops to his knees beside them -

124

MEDIUM CLOSE OF GROUP ON FLOOR

Leo glances back to door - then speaks to Jo - says they must get brother out of sight quickly - she realizes need for action - he points out to kitchen door and tells her to close it - she glances out in direction indicated - nods and getting up hurries out to do as told - Leo starts to pick up the brother in his arms -

125

FULL SCENE

Jo crosses to kitchen door and closes it carefully - Leo meanwhile is lifting Convict in his arms - he starts for bedroom door - Jo precedes him and opens it for him to enter -

126

INT. KITCHEN - medium close Leonard

he is at table as before eating - he hears sound of door closing - turns head to look over shoulder at door listening, fork poised half way to lips - looks puzzled - thinks lays down fork and rising exits towards living room door -

127

MEDIUM CLOSE AT KITCHEN SIDE OF LIVING ROOM DOOR

Leonard enters - listens an instant - then cautiously opens the door a few inches and looks into living room -

128

INT. LIVING ROOM - medium shot to show bedroom and kitchen door- Kitchen door opens a few inches just as Leo disappears thru bedroom door with Bob - Jo closes door after him - as bedroom door closes, kitchen door opens full and Leonard steps in - he looks quickly about, then crosses quickly but quietly to bedroom door where he stops listening to sounds inside -

129

INT. BEDROOM - medium full
Leo crosses and lays convict on his bed -

130

MEDIUM CLOSE
Jo starts to make a fuss over brother - Leo stops her and says they must duck out - she realizes the truth of this but hates to leave the brother - Leo insists - it is dangerous to stay there, she rises but lingers, looking back at the convict Leo urging her to come on -

131

LIVING ROOM - medium close Leonard
he is at bedroom door listening as before - he hears Leo and Jo coming - hurries out of scene towards kitchen -

132

INT. LIVING ROOM - medium shot at kitchen door
Stone's desk and safe upstage near kitchen door - Leonard hurries into scene from bedroom door - passes Stone's desk, his eyes fall on the bills Stone left there when he went out with sheriff - he stares - then stepping back to the desk, snatches up the bills and turns again to the door to kitchen stuffing bills into his shirt as he does so - suddenly he stops short - he has heard the bedroom door ^{open} behind him - he stands, with back toward bedroom door motionless -

133

MEDIUM CLOSE AT BEDROOM DOOR
Leo stands in doorway staring out at Leonard - Jo right at his elbow -

134

MEDIUM CLOSE LEONARD
he realizes he is caught - drops his hand to gun - makes a rapid draw and whirls -

135

MEDIUM FULL
Leonard has Leo covered - Leo stands looking at him without a word - then he crosses slowly to Leonard - he is unarmed and Leonard has the drop on him, so he allows him to come to within a couple of paces before stopping him - then he says stop and Leo stops - Jo has followed Leo and she also stops beside Leo - without taking his eyes from Leonard, Leo

puts our her hand and gently shoves Jo aside out of danger - thus far he has not said a word - he and Leonard stand staring at each other

136 EXT. KITCHEN DOOR - medium full
Stone and officers enter - Stone starts to open the door to go into the Kitchen - sheriff says they'd better wash up and turns with deputies to bench and wash basins beside door - Stone closes door without looking inside and stands talking with them as they start rolling up their sleeves to wash -

137 LIVING ROOM - medium close Leo, Leonard and Jo
Leonard still covering Leo - neither speaking -

138 C U LEO
he is eyeing Leonard out of narrowed eyes - he glances at money and says:

TITLE "I RECKON YOU BETTER PUT THAT BACK --- BEFORE THE SHERIFF COMES IN."

139 C U LEONARD
still covering Leo, he grins and says:

TITLE "YOU AIN'T GOIN' TO MENTION THIS TO THE SHERIFF!"

140 C U LEO
he smiles derisively at the idea of keeping quiet about such a thing -

141 C U LEONARD
he continues to grin and says triumphantly:

142 "YOU MAKE ONE CROOKED MOVE AN' I'LL TELL 'EM WHAT YOU'RE GOT HID OUT IN THAT ROOM YONDER!"

as he finishes line, he points across at bedroom -

142 C U LEO AND JO
Leo's smile fades as he realizes what an impossible position he is in - if he keeps his mouth shut, the stranger will get

away with the money - if he says anything, the stranger will split about the brother in hiding - unable to hold himself, he makes a little move toward Leonard -

143

MEDIUM CLOSE OF GROUP

as Leo makes move, Leonard stops him with a move of the gun leaving Leo helpless - he quiets down -

144

C U LEO

Receipt written on back of envelope: Received of Nathan Holden the sum of \$3000. Payment in full.
he starts to smile slowly - then he says:

TITLE

"I WON'T HAVE TO TALK! STONE'LL SEE THE MONEY'S GONE THE MINUTE HE COMES IN!"

145

C U LEONARD

he takes this hard - he is alarmed - his eyes waver then come back to Leo's face - he drops them to Leo's shirt pocket and at what he sees he gets an idea - he looks back at Leo's face with a little grin - says:

TITLE

"Mebbe so --- BUT HE WON'T HAVE NOTHIN' ON ME!"

as he finishes line, his eyes drop again to Leo's breast pocket and stay there -

146

C U LEO/D POCKET

the deed sticks out in plain view - on it his name is plainly written: Nathan Holden -

146(a)

MEDIUM CLOSE GROUP

Leo and Jo puzzled as they see what Leonard is looking at - Leo glances down at the deed and back to Leonard unable to get the idea - Leonard looks up at Leo again - still grinning and reaching into the breast pocket of his vest, takes out a letter - holding the envelope in his teeth he extracts the letter which he replaces -

147

C U OF LEONARD

double in business with letter to lose waste action - he gets letter out - replaces it in his pocket and shifting gun to left hand, takes envelope and backs towards corner of desk his eyes and gun on Leo all the time -

148

MEDIUM SHOT

Leo and Jo watch blankly as Leonard backs to corner of desk and keeping Leo covered with left hand starts to write on back of envelope -

149

C U LEO AND JO
they look at each other curiously - Leo, that she ignores
Leo's order not to mind Leonard - instead she hurriedly
takes the envelope from his hand and puts it in her pocket

150

MEDIUM CLOSE OF GROUP
Leonard finishes writing and stepping closer reads from the
envelope - JO
he cries out at Leo and says:

**Insert receipt written on back of envelope: Received of
Nathan Holden the sum of \$3000. Payment in full.
John Dixon.**

151

back to C U of group
Leonard finishes reading receipt - Leo takes it hard -
Leonard holds it out to Jo and says:

TITLE

"PUT THAT IN YOUR FRIEND'S POCKET!"

151

C U LEO AND JO
she looks at Leo for the note, Leonard stops her and Leo
his head no - she looks at Leonard and says no -

152

C U LEONARD
his eyes harden - still holding the note out to Jo, he lifts
the gun slightly menacing Leo and tells her to do as he says-

153

C U LEO AND JO
she doesn't know what to do - Leo still eyeing Leonard
coldly says:

TITLE

"DON'T MIND HIM! HE WON'T SHOOT!"

Jo takes back her hand which had started to go hesitatingly
towards note -

154

C U LEONARD
he smiles maliciously and says:

TITLE

"YOU THINK I WON'T?"
as he finishes he lifts the gun which combined with the look,
make it appear that he sure means business -

- 155 MEDIUM CLOSE OF GROUP
Jo is so afraid Leonard will shoot Leo, that she ignores Leo's order not to mind Leonard - instead, she hurriedly takes the envelope from him and puts it in Leo's pocket -
- 156 C U LEONARD
he grins out at Leo and says:
- TITLE "NOW WHO TOOK THE MONEY?"
- 157 C U LEO
he is furious and makes a reach as if to take out the paper intending to destroy it -
- 158 MEDIUM CLOSE OF GROUP
as Leo reaches for the note, Leonard stops him and Leo, realizing his helplessness, is forced to leave it where it is and stand passive -
- 159 INT. KITCHEN - medium shot at entrance -
Stone and posse enter - Stone steps in scene - glances around kitchen and calls Marjorie -
- 160 MEDIUM LIVING ROOM - medium close group
they hear the call and all look at kitchen door - Jo calls out "Yes, father" - Leonard wheels on her angrily at this, but the harm is done - hastily dropping his gun into the holster, he starts ^{toward} outer door of living room - Leo makes a move to interfere - Leonard points to the bedroom and says "REMEMBER! NOT A WORD!" Leo's hands are tied - Leonard quickly moves towards the door -
- 161 MEDIUM SHOT KITCHEN
Stone tells posse to come on and they will wait in living room till meal is ready - they all start across to living room -
- 162 INT. LIVING ROOM - medium close at outer door
Leonard enters from direction of desk and grabbing the door knob starts to make quick exit - to his amazement he discovers the door is locked - he stares then tugs a couple of times furiously without success -

163

MEDIUM SHOT AT DESK TO INCLUDE KITCHEN DOOR

Leo and Jo disc. Stone and posse enter - Stone in the lead -
 Leo and Jo are looking out at Leonard as others enter -
 they turn to Stone after he is in - he has noticed the way
 they were looking and he and posse look toward door -

164

MEDIUM CLOSE AT DOOR

Leonard disc. - he gives a tug at the door - realizes it will
 not open - he is furious but has to make the best of it - he
 looks back toward toward others as if he has just heard them
 come in - realizes he is caught - forces a grin - lets go of
 door knob and starts out towards them as if that was just
 what he wanted to do all along -

165

MEDIUM SHOT OF GROUP

Stone looks at Jo and Leo curiously and then back toward
 Leonard as the latter enters scene grinning and apparently at
 ease with the world - he holds out his hand and shakes hands
 with Stone -

166

MEDIUM CLOSE STONE AND LEONARD

Leonard grabs Stone's hand rather effusively and says:

TITLE

"I WAS JUST LEAVIN', BUT I'M GLAD TO HAVE THIS CHANCE TO
 THANK YOU FOR THE HAND-OUT."

167

MEDIUM CLOSE OF GROUP

Leonard finishes line - Stone smiles hospitably and says it is
 all right - Leonard turns to go - Stone lays a hand on his
 shoulder and indicating the sheriff says "I'd like you to
 meet the sheriff." - Leonard is crazy to get away, but he
 dares not show it - so he turns to sheriff with a grin and
 they shake hands - the sheriff in turn introduces him to one
 of his deputies, these introductions are delaying him, but
 they are also getting him gradually closer to kitchen door -

168

MEDIUM CLOSE STONE AND JO AND LEO

Leo and Jo watching Leonard anxiously - Stone turns from
 Leonard to Jo and tells her to go to the kitchen and get a
 lunch for posse - she says yes - glances at Leo and exits - S
 Stone turns to his desk and after rummaging around a moment
 to give idea he is going to find the money gone, he picks up
 the pipe he was looking for and starts to fill it - Leo
 watching hopefully -

169

MEDIUM SHOT OF GROUP

Leo watching Stone as he finds pipe - Leonard shaking hands
 with second deputy - he is now nearly to the door and glad of
 it - he waves to the men and starts to go - sheriff thinks of
 something and calls him to stop - Leonard turns back impat-
 iently but forced to hide the impatience and sheriff steps
 across to him, shifting positions so that he is partly between
 Leonard and door -

170

C U LEONARD AND SHERIFF
sheriff says

looking at Stone - sheriff looks at Leonard who
looks at him shifty - sheriff says he supposed
he'll have to search him - Leonard draws back - sheriff
looks coldly and says:

TITLE

"YOU DID'NT HAPPEN TO HEAR OF A CONVICT BEING SEEN IN THIS
NEIGHBORHOOD, DID YOU?"

171

C U LEONARD

he looks from sheriff to Leo - for a moment he
looks at his shoulders and sheriff starts to follow him -

172

C U LEO

he is staring out at Leonard not knowing what to expect -

he turns to search him - he is sure but sees no object
in the search -

173

C U LEONARD AND SHERIFF

Leonard turns back to sheriff and says No, I haven't -
sheriff says he's sorry - Leonard waves to men again and
once more looks as if he is going -

sheriff and men
his head as if he has found nothing - there is a sort of
afterthought and just as Leonard is starting to go, sheriff
reaches out and touches the pulse in his shirt - what he

174

C U STONE AT DESK
he is staring down at the desk - wildly he looks up and out
at men and says:

and covers Leonard -

TITLE

"I'VE BEEN ROBBED!"

sheriff and men turn and look at sheriff covering Leonard -
make his face grim -

175

MEDIUM SHOT OF GROUP

all thunderstruck - sheriff is between Leonard and the door
and there is nothing for him to do but stay - to try to
make a break now would be fatal - deputies step closer to
Stone who is talking about what has happened - sheriff looks
at Leonard -

176

MEDIUM CLOSE STONE, LEO AND DEPUTIES

Stone looks out at sheriff - then says to deputies -

Stone and sheriff look at Leonard with curiosity as he says
this - Stone looks down at money then looks Leonard in the
eye - Leonard looks at the sheriff and says:

TITLE

"THERE'S ONLY TWO MEN HAD A CHANCE TO DO IT -- AN' THEY'RE
BOTH IN THIS ROOM."

as he finishes line, he looks at Leo and the deputies
follow the look - then he looks out at Leonard -

177 C U LEONARD AND SHERIFF
they are looking at Stone - sheriff looks at Leonard who turns and looks at him shiftily - sheriff says he supposes he'll have to search him - Leonard draws back - sheriff eyes him coldly and says:

TITLE "INNOCENT MEN NEVER OBJECT TO BEIN' SEARCHED!"

Leonard sees there is no out for him - he grins and shrugs his shoulders and sheriff starts to frisk him -

178 MEDIUM CLOSE LEO STONE AND DEPUTIES
they turn to search him - he is sore but makes no objection to the search -

179 C U LEONARD AND SHERIFF
sheriff is feeling in his pockets - straightens and shakes his head as if he has found nothing - then as a sort of afterthought and just as Leonard is starting to grin, sheriff reaches out and touches the bulge in his shirt - what he feels there surprises him - he looks into Leonard face - then shoves a hand into the shirt and brings out the bills - he immediately draws and covers Leonard -

180 MEDIUM SHOT OF GROUP
men searching Leo turn and look as sheriff covers Leonard and backs him into group -

181 MEDIUM CLOSE LEONARD, SHERIFF AND STONE
sheriff has Leonard covered - he hands money to Stone - Leonard says furiously:

TITLE "THAT MONEY MIGHT 'A' BEEN STOLEN -- BUT I CAME BY IT HONEST!"

Stone and sheriff look at Leonard with curiosity as he says this - Stone looks down at money then asks Leonard where he got it - Leonard points out at Leo and says:

TITLE "HE PAID IT TO ME TO SETTLE A DEBT!"

the men all look at Leo -

182

C U LEO AND DEPUTIES
 they turn to him - he is ready to blow up he is so sore -
 he takes a half step forward and says:

TITLE

"HE LIES!" still regarding the receipt - he looks up at Stone
 and with a little shake of the head says to the other men -

183

C U LEONARD, SHERIFF AND STONE
 they turn to Leonard who is looking out at Leo - he says to
 the others:

TITLE

"IF YOU THINK I'M LYIN", LOOK IN HIS SHIRT POCKET!"

the men turn to look out at Leo -

184

C U LEO, DEPUTIES
 the deputies turn to Leo - his hand goes part way up to his
 pocket - the men stop him and look in it - they bring out
 the deed and the envelope with the receipt on it - they look
 at it - look at Leo in a way that shows they are convinced of
 his guilt and pass the envelope over to Stone -

185

C U LEONARD, SHERIFF AND STONE
 deputy hands envelope in to Stone - he takes it and he and
 sheriff look at it - they read:

INSERT OF LEONARD'S RECEIPT TO LEO

they look up - Leo's guilt is pretty near cinched by this -

186

MEDIUM SHOT OF GROUP
 Stone crosses to Leo and confronts him with the note -

187

C U LEO AND STONE
 Stone shows Leo receipt and asks accusingly:

TITLE

"CAN YOU EXPLAIN THIS?"

Leo takes receipt and stands looking at it trying to figure
 if there can be a way out -

188

C U LEONARD
 he stands watching with narrowed eyes not knowing whether
 Leo may be going to spill the beans -

- 189 C U JO IN KITCHEN DOOR
she is waiting with bated breath to see what he will do -
her hands working nervously at her breast -
- 190 C U LEO AND STONE
Leo is still regarding the receipt - he looks up at Stone
and with a little shake of the head says he can't explain it -
- 191 C U LEONARD
he relaxes and a little grin crosses his face -
- 192 C U JO
she hesitates nervously for a moment - not knowing whether
to tip off the whole thing or not - then unable to see Leo
made to suffer for something of which he is guiltless, she
puts out a hand and saying, "Father," he starts forward to
group -
- 193 MEDIUM SHOT OF GROUP
all turn to Jo as she starts forward - Leonard furious, for
he knows what she can do if she wants to tip off the truth
about her brother - she stops facing her father - no one
looking at Leo -
- 194 C U LEO AND STONE AND JO
Stone waiting to hear what Jo has to say - Leo slightly back
of him - Jo looks at Leo still hesitating - Leo puts a
finger to his lips and with an imperative shake of the head
gives her the office to say nothing - she hesitates - then
turning to her father she says:
- TITLE "DINNER IS READY."
- 195 C U LEONARD
he relaxes and heaves a sigh of relief at this -
- 196 MEDIUM SHOT OF GROUP
Stone sends Jo out into kitchen - sheriff crosses to Leo and
lays his hand on his shoulder putting him under arrest -
- 197 MEDIUM CLOSE LEO, SHERIFF AND DEPUTY
sheriff takes charge of Leo which frees the deputy - sheriff
turns to deputy and says:
- TITLE "FETCH OUR HORSES --- AN' ONE FOR THE PRISONER."

198 MEDIUM SHOT OF GROUP
the sheriff finishes line - deputy nods and exits thru
kitchen Leonard crosses to sheriff and Stone -

199 C U LEONARD AND OTHERS
he speaks to sheriff and stone - says:

TITLE "I RECKON I'M FREE TO GO, AIN'T I?"

sheriff and Stone exchange glances - they turn to Leonard
and say yes, there is no need to hold him - he turns and
facing Leo says:

TITLE "WE'LL SQUARE UP OUR ACCOUNT LATER --- IF YOU EVER GET OUT OF
JAIL!"

200 C U LEO
he looks meaningly at Leonard (out of scene) and replies:

TITLE "WE SURE WILL!"

201 MEDIUM SHOT OF GROUP
Leonard waves to group and exits into kitchen -

202 KITCHEN - medium close Jo
she stands in middle of room watching group in living room
past camera - she draws back as she sees Leonard coming - he
enters from camera - stops beside her as she shrinks away -
leaning close to her he says:

TITLE "YOU KNOW WHAT I'LL TELL IF YOU SQUEAL ON ME AFTER I LEAVE!"

Jo looks off towards bedroom -

203 INT. BEDROOM - medium close of brother
he lies on bed as he was left - still unconscious or asleep -

204 INT. KITCHEN - as in 202 -
Jo looks back to Leonard and nods her understanding - Leonard
tips his hat with exaggerated politeness and exits -

205

LIVING ROOM - C U LEO AND STONE

Stone regards Leo with almost an expression of softness - after a moment he says:

TITLE

"I ALMOST WISH I'D LOANED YOU WHAT YOU ASKED FOR THIS MORN-
ING!"

Leo looks up at him quickly - he doesn't understand - Stone adds by way of explanation:

TITLE

"I'D RATHER HAVE LOST IT, THAN FIND OUT THAT YOU'RE CROOKED!"

at this unexpected change of front, Leo takes a half step toward Stone with hands thrown wide as if to start pleading - all he says however is "Why, Mr. Stone --" and then stops helplessly and his hands drop to his sides as he realizes he is still bound to keep silent - he stands looking down at the floor, not so much sore now as he is suffering -

206

EXT. AT TREE - medium close

Leonard enters and unties horse - he glances back at house furiously and yanks rein between his hands as he thinks what he nearly got and then missed - he turns to mount -

207

MEDIUM FULL

Leonard mounts and rides away -

208

LIVING ROOM - medium close of group

they are standing as before - Leo is miserable - he drops his eyes and idly reads the receipt which he still has on his hands - without any particular motive, he turns it over - he starts perceptibly at something he reads on the other side - looks up and gives it to camera - the idea is so big he is nearly floored for a moment - he glances back down at -

209

C U LEO

cover portion of scene from where Leo looks down at note - he sees something on reverse side - is startled intensely - looks up into camera wildly as he revolves idea in his mind trying to grasp all that it means - then he looks back down at the envelope - reads it again and looking up an expression of determination settles on his face and all thought of the fact that he is a prisoner being driven from his mind, he makes a dash for the kitchen door -

- 210 MEDIUM SHOT OF GROUP
Leo looks up from paper - others are not watching closely - they haven't thought he might try to escape - without any thought of them, he suddenly makes a break for the door - they grab him, but the action leaves him facing them, but between them and the kitchen door -
- 211 MEDIUM CLOSE LEO AND SHERIFF OR WHOEVER IS HOLDING HIM
Leo is wild with excitement - pointing off towards kitchen he says excitedly:
- TITLE "STOP THAT MAN! DON'T LET HIM GET AWAY."
the sheriff asks what for? - Leo starts to tell - then he stops short - he hasn't enough proof of what he believes - he says excitedly:
- TITLE "I CAN'T EXPLAIN --- BUT FOR GOD'S SAKE DON'T LET HIM GET AWAY!"
the sheriff grins and says:
- TITLE "HOLLERIN' 'STOP THEIF' IS TOO OLD A TRICK TO WORK NOW-DAYS, NATHAN!"
as he finishes line, sheriff starts to lead Leo back away from the door - Leo pulls back for an instant - then gets a better idea and apparently agrees to go quietly - he starts with sheriff - sheriff grinning at his own cleverness -
- 212 MEDIUM SHOT GROUP
sheriff leading Leo towards others - suddenly Leo sticks out a foot, shoves the sheriff over it - sheriff lurches forward with arms outstretched and colliding with the other men throws them off their balance long enough so that Leo can whirl and spring out the door into kitchen - slamming door as he goes thru it - the men in living room spring to the door.-
- 213 KITCHEN - medium shot at door
Leo rushes into scene and slams it shut starts to lock it -
- 214 LIVING ROOM - medium close at door
Sheriff and others rush in and throw their weight against door-

- 215 KITCHEN
Leo holding door and locking it
- 216 LIVING ROOM
men at door - one of them draws and fires thru door -
- 217 KITCHEN
smoke blows past Leo's face - he draws back instinctively -
but has door locked - he turns to go as Jo rushes in - she
tries to say something - he has not time to talk - sets her
aside and rushes out towards outer door - she looks after
him -
- 218 EXT. KITCHEN DOOR - full
deputy disc. walking towards door leading four horses - as
he gets close to the door, Leo suddenly bursts into scene -
deputy is taken by surprised - stops - Leo smacks him on
his ear - grabs a horse, makes flying mount and rides away -
- 219 C U DEPUTY
he recovers and rising to a sitting position fires after Leo -
- 220 EXT. SHOOTING AWAY FROM HOUSE
Leo riding up stage at a run -
- 221 INT. LIVING ROOM - medium shot at kitchen door
posse trying to get out - they think of other door - turn
and run out to it -
- 222 LIVING ROOM - medium shot at outer door
posse run in from kitchen door and try to get out - they
find it locked - start trying to force it -
- 223 INT. KITCHEN
deputy runs in from out doors - he runs to living room door -
unlocks it and rushes into living room -
- 224 LIVING ROOM - medium close at outer door -
posse trying to force door - they hear deputy call from
kitchen door - turn and look -
- 225 FULL SCENE
posse turn turn and look at deputy at kitchen door - he
calls them to come on - without waiting for them, he turns
and bolts back into kitchen the others rush across and out
after him -

226 **EXT. KITCHEN - full scene**
deputy runs into scene and to horses -

227 **INT. KITCHEN**
Jo. disc. father and posse run thru - she looks after them -
thenturns and beats it into living room to go to brother -

228 **EXT. KITCHEN**
deputy mounted - others mounting - he points off in direction
Leo went - all ride out after him at a **run** leaving father
standing looking after them -

229 **INT. BEDROOM - full**
brother disc. as before on bed - door opens and Jo enters -
she closes door and quickly crosses to brother -

230 **EXT. ROAD**
Leonard rides thru at a trot -

231 **EXT. ROAD**
Leo riding toward camera - he races out past it -

232 **ROAD**
Leo in from camera and rides out upstage -

233 **ROAD**
posse riding hard toward camera - ride out past it -

234 **ROAD**
posse in from camera and race upstage and out of scene -

235 **EXT. ROAD**
Leonard rides into scene from camera - rides up stage at
trot - hears someone coming - looks around - pulls up and
stares -

236 **C.U. LEONARD**
he is staring past camera with curiosity and alarm -

- 237 ROAD - iris shot
Leo disc. away up stage coming toward camera at a run -
- 238 C U LEONARD
he is looking past camera at Leo coming - he starts to smile
draws his gun - cock it and waits -
- 239 ROAD - iris shot
Leo coming fast and much nearer -
- 240 C U LEONARD
he slowly lifts gun deliberate aim and pulls trigger -
there is no explosion - shell snapped or there was none in it -
he looks at gun in surprise and anger -
- 241 ROAD - iris shot
Leo coming - fairly close -
- 242 C U LEONARD
He raises gun again - pulls trigger - no shell - looks at gun -
alarmed and sore - he throws it from him in disgust and
wheeling his horse starts to run -
- 243 FULL
Leonard wheels horse and races up stage - when he is well up,
Leo rides in at a run out after him -
- 244 ROAD
posse thru -
- 245 ROAD
Leonard rides into scene upstage and races toward camera -
Leo right after him and gaining - they ride out past camera -
- 246 ROAD
Leonard in from camera - Leo after him and gaining - he
overtakes him well up stage and races alongside of him -
- 247 ROAD FROM CAMERA CAR
Leo and Leonard racing side by side - Leo swings horse closer
to Leonard's - Leonard starts to fight him off without
drawing rein -
- 248 ROAD
posse thru

- 249 ROAD
Leo and Leonard in from camera - fighting as their horses run neck and neck -
- 250 ROAD FROM CAMERA CAR
Leo and Leonard side by side and fighting on horses - Leo leaves his horse and swings across to Leonard's -
- 251 ROAD
Leo and Leonard ride in from camera on Leonard's horse battling - Leonard loses control of horse which bolts off the road and in brush - men battling -
- 252 ROAD
posse thru -
- 253 BRUSH FROM CAMERA CAR (This may not be possible but I think I've got an idea that may give us a pretty good effect and a new one.)
- 254 INT. KITCHEN
Stone enters from outside - looks around for Jo - doesn't see her and exits into living room -
- 255 LIVING ROOM
Stone enters from kitchen - looks for Jo - calls -
- 256 BEDROOM - medium close Jo and brother
he is still out - she hears father and looks around frightened - waits anxiously to see if he will look in where she is-
- 257 LIVING ROOM
father looks around - wonders where she is - starts pacing floor -
- 258 ROAD
posse thru
- 259 BRUSH FROM CAMERA CAR
Leo and Leonard on Leonard's horse fighting as horse plunges thru brush - under limbs, etc -

- 260 AD LIB FIGHT ON RUNNING HORSE with cuts of posse -
- 261 BRUSH FROM CAMERA CAR
Leo gets best of Leonard - gets half Nelson on him and puts him - out of fight, or knocks him sick - I won't try to handle this battle in script - you know what stuff you can get best and with least chance of accident - it wants to be a stem winder - nearly falling off, etc - in the end Leo gets best of Leonard and grabbing rein brings horse to a stop -
- 262 BRUSH FULL
Leo brings horse to stand - Leonard out of fight - collapses in Leo's arms -
- 263 MEDIUM CLOSE LEO AND LEONARD
Leo is holding him on horse - suddenly he looks out past camera sees -
- 264 ROAD FROM BRUSH - iris
posse riding along road at a run -
- 265 MEDIUM CLOSE LEO AND LEONARD
Leo watching - he puts hand to lips and yells at the posse - takes off his hat and waves it at them - anything to attract attention -
- 266 ROAD
posse ride in - one of them hears or sees Leo (out of scene) points and they pull up -
- 267 BRUSH - medium close Leo
he is waving his hat at posse - sees that they see him - he reins horse around and starts back toward ranch house -
- 268 ROAD
medium shot posse
they see Leo rides away - spur out after him thru brush -
- 269 BRUSH
Leo thru at a run with Leonard -
- 270 BRUSH
posse thru at a run -

271 INT: BEDROOM - medium close at bed
brother still out - Jo watching him - he stires a little -
opens his eyes deliriously and says "Water" - Jo gets up and
exits to get it -

272 FULL SCENE
Jo crosses room cautiously to door -

273 LIVING ROOM - medium close at bedroom door
it opens a few inches and Jo looks out to see whether her
father is insight - apparently he is not - she opens it
wider and steps out -

274 LIVING ROOM MEDIUM SHOT AT BEDROOM DOOR
father disc. seated in chair near wall at one side of door
in a position so Jo couldn't see him from the partly open
door - he looks up as she opens door and steps into room -
she doesn't see him but starts for kitchen - father surprised
at seeing her come from Leo's room, calls to her - she stops
in alarm and stands till he crosses to her -

275 C U BOTH
he regards her closely for a moment - then without taking his
eyes from hers he indicates Leo's room and asks what she
was doing in there - she drops her eyes and says nothing -
he watches her and her evident embarrassment is as bad as
an open admission he turns toward the door - she tries to
stop him - he pushes her aside and exits - she follows
quickly -

276 MEDIUM CLOSE AT DOOR
Jo beats him to door and standing in front of it tells him
he mustn't go in - he pushes her aside and opens door -
he stops short back to camera and stares at convict on bed
across room - she is watching him defiantly now - he turns
to her and pointing to convict asks who or what it is - she
replies:

TITLE "THAT IS BOB!"

he starts wildly at this and echoes the name after her - "Bob!"
she looks him in the eyes and nods her head as she says:

TITLE "IT WAS TO PROTECT HIM THAT NATHAN KEPT SILENT ABOUT THE
ROBBER."

- Stone turns slowly and across room at Bob again -
 look off in direction of door - then exits to kitchen -
- 277 C U JO
 she is watching her father - a disdainful little smib
 curves her lips and she says with sarcasm:
- TITLE "OUR RELATIVES ARE DIFFERENT THAN OTHER FOLKS' --- THEY
 NEVER GET INTO SCRAPES!"
- 278 MEDIUM CLOSE
 as Jo finishes line, Stone looks at her - he drops his eyes
 as he realizes the justice of the remark - then he goes into
 the room to his son - Jo looks after him - then exits to
 kitchen for water -
- 279 BEDROOM - medium shot at bed
 Bob as before motionless - Stone enters slowly, his eyes
 fixed on the boy's face - he sits gingerly on the edge of
 the bed and hesitatingly puts a hand on Bob's forehead -
- 280 BRUSH
 Leo rides in upstage and out past camera with Leonard
- 281 BRUSH
 Leo rides in from camera with Leonard and disappears upstage
- 282 BRUSH
 posse in upstage and out past camera
- 283 BRUSH
 posse in from camera and out up stage -
- 284 BEDROOM
 Stone and Jo at bedside giving Bob a drink - he takes water
 then drops back semi conscious again - they regard him for
 a moment without speaking - then both straighten and listen
 as they hear sounds outside -
- 285 EXT. YARD AT REAR OF HOUSE - full
 Leo rides in at a run and pulls up at door - he dismounts and
 reaches up for Leonard -

286 MEDIUM CLOSE
Leo takes Leonard from his arms and holding him in his arms, look off in direction from which he came - then carrying Leonard he exits to house -

287 LIVING ROOM - medium shot to show open door into bedroom Jo and Stone disc. at bedside upstage listening - they look at each other curiously and Jo jumps up and hurries down stage and into living room - she stops watching as Leo enters carrying Leonard - he stops facing her - she doesn't understand -

288 EXT. REAR OF HOUSE
posse ride in and making dismounts, rush into house -

289 LIVING ROOM AS IN 287 -
Leo and Jo disc. as before - they look back and apparently see posse coming, for Leo turns and hurries into bedroom with Leonard - Jo follows him in and posse rush into scene from kitchen, look into bedroom and follow in as Leo to bedside with Leonard -

290 BEDROOM - medium shot at bed
Leo enters with Leonard and turns at bedside facing door - Jo with him stops beside him and Stone rides, so that they block the sight of brother from posse - Leo drops Leonard to the floor as posse enter - sheriff steps in front of Leo sore as a ball -

291 C U LEO AND SHERIFF
sheriff sore - wants to know what it all means - Leo smiles slightly and pointing back of him to the bed without looking says:

TITLE "THAT'S WHAT IT MEANS!"
sheriff looks as directed and his eyes bulge out as he sees

292 C U BOB ON BED
he turns his head and slowly opening his eyes, looks dizzily around at the group - his eyes fall on his stripes and he closes them and turns away as if the sight of them brings back painful memories -

293 MEDIUM SHOT OF GROUP
sheriff staring at Bob - he starts to push past Leo to the bedside - Leo stops him and says:

TITLE "BEFORE YOU START ARRESTING ANYBODY ELSE, LET ME DO A LITTLE GUESSEIN".

- 293 sheriff and others look at Leo blankly - they don't understand -
- 294 C U LEO AND SHERIFF
Leo grins at sheriff indicating Bob says:
- TITLE "MY FIRST GUESS IS THAT BOB'S LIKE A SINGED CAT --- NOT AS BAD AS HE LOOKS."
- the sheriff still doesn't understand - Leo stoops and picks up Leonard, or drags him to a sitting position - turning to Bob he indicates Leonard and asks:
- TITLE "EVER SEE THIS FELLER BEFORE, BOB?"
- 295 C U BOB
he lifts his head so he can see Leonard - looks closely - then looking up at Leo he shakes his head and says No as if he doesn't understand what Leo is driving at -
- 296 C U LEO, SHERIFF AND LEONARD
Leo is nonplussed for a moment - sheriff looks at him with curiosity - Leonard looks with a triumphant smile and makes a move to take Leo's hand from his shoulder - Leo says to wait a minute and he keeps his hand on him -
- 297 C U LEO
he stands thinking deeply for a moment - then his face brightens and he looks at Leonard with a little grin and turns again to Bob -- he says:
- TITLE "DID YOU EVER SEE HIS CLOTHES BEFORE?"
- 298 C U BOB
he looks from Leo's face to Leonard and his eyes light up - he looks quickly at Leo and nodding his head says:
- TITLE "WHY, THEY'RE MINE!"
- 299 MEDIUM CLOSE UP GROUP
everyone is surprised except Leo who smiles and nods as he says to sheriff!

299
Cont'd

TITLE:

"NOW I'M GONNA DO SOME MORE GUESSIN'." Leonard talking and watching with eyes appraised every
thing - and only he swings down with the club

they look at him - he thinks an instant -

300.

C U LEO
he stands thinking a moment - then looking up he says:

TITLE:

"I'M GONNA GUESS THAT THIS MORNIN' BOB WAS RIDIN' ALONG
THE ROAD AN' ---"

Leo goes on telling what he guesses - lap dissolve to

301.

EXT. ROAD - lap dissolve from previous
Bob disc. up stage riding toward camera at a jog -

302.

EXT. BRUSH BESIDE ROAD - full
convict pushes his way through brush to road - it is Leonard

303.

MEDIUM CLOSE OF LEONARD
he looks down road to see if it is safe to cross - then
looks up the other way - starts as he sees -

304.

ROAD - iris shot
Bob disc. riding toward camera -

305.

BRUSH AS IN 303
Leonard looking out at Bob - draws back and turns as if to
go back into brush - then he gets an idea - stops and looks
back - looks up toward branches of a tree in scene - grabs
up a club and starts to climb tree -

306.

ROAD
Bob through at jog -

307.

BRANCHES OF TREE
Leonard climbs out on overhanging limb and waits with club -

308.

ROAD UNDER TREE
Bob approaching tree

309. BRANCHES OF TREE
Leonard waiting and watching with club upraised ready to swing it - his eyes follow Bob as he approaches under tree - suddenly he swings down with the club -

310. ROAD UNDER TREE
Bob under tree as Leonard swings with club - he knocks Bob off horse - drops to ground beside him -

311. MEDIUM SHOT ON GROUND
Leonard drops into scene - glances around and starts to strip clothes off Bob - lap dissolve to

312. INT. BEDROOM - C U LEO - lap dissolve from previous
Leo talking - he finishes his guessing -

313. MEDIUM CLOSE OF GROUP
Leonard looks guilty - the others all look at one another - the sheriff scratches his head and says to Leo:

TITLE: "HOW COME YOU FIGGER YOU'RE SUCH A GOOD GUESSER ALL OF A SUDDEN?"

314. C U LEO AND SHERIFF
sheriff finishes line - Leo grins and says:

TITLE: "WELL, I COULDN'T SEE HOW THIS FELLER COME TO HAVE BOB'S MAIL IN HIS POCKETS -- UNLESS HE WAS WEARIN' BOB'S CLOTHES."

as he finishes line, which leaves sheriff as much in the dark as ever, Leo takes from his pocket the receipt which Leonard gave him for the \$5,000. - he holds it out to sheriff who takes it and looks at it -

FLASH INSERT OF RECEIPT ON ENVELOPE

sheriff looks up - he doesn't see - Leo tells him to turn it over - he does so and stares as he sees:

INSERT OLD ENVELOPE ADDRESSED TO:

Mr. Robert Stone,
General Delivery,
Yuma, Ariz.

sheriff gets the idea - is amazed at Leo's cleverness - looks off at Leonard - then reaches for him -

315. C U SHERIFF AND LEONARD
 sheriff grabs him and plunging his hand into Leonard's
 breast pocket brings out a handful of letters - he looks
 at them - then straightening looks Leonard in the eye
 and says with exaggerated officiousness:

TITLE: "START PEELIN' THEM DUDS, STRANGER! YOU AIN'T GONNA
 NEED 'EM NO LONGER!"

316. MEDIUM SHOT OF GROUP
 sheriff and deputies hustle Leonard aside to strip him of
 his clothes - Jo and Stone watch - then they close in on
 Leo - Jo delighted - Stone not much less so, but feeling
 foolish and not knowing how to square things up -

317. C U LEO, JO AND STONE
 Jo hanging to Leo's arm - Stone stands embarrassed - he
 holds out his hand - Leo takes it with a grin - still
 holding it - Stone shifts his eyes and tries vainly to
 think of something to say - Leo stops him and says with
 an understanding smile:

TITLE: "DON'T TRY TO SAY IT, MR. STONE. THERE'S TIMES WHEN
 WORDS SPOIL EVERYTHING!"

glad of the relief from what he didn't know how to do,
 Stone smiles and covers Leo's hand with his left - they
 stand that way a moment - then Jo's eyes widen as she
 looks out past the men and sees the sheriff undressing
 Leonard - she touches Leo on the arm and when he looks,
 she points out - Leo and Stone look @ they see

318. MEDIUM SHOT OF LEONARD AND POSSE
 they are undressing him and have got down to a point
 that might be embarrassing to a girl - sheriff looks over
 at Jo and motions authoratively for her to get out of
 the room -

319. MEDIUM CLOSE OF LEO, JO AND STONE
 they are looking off at Leonard - they laugh - Leo turns
 to Jo and suggests that they best do it - they exit -
 father looks after them - then turns upstage to Bob -

320. LIVING ROOM - medium shot at door
 Leo and Jo enter from bedroom - they close the door and
 stop for a clinch - Leo looks down at Jo - both very happy -

321.

C U BOTH

Leo and Jo together - he looks at her a time or two and opens his mouth as if to say something - then turning to her quickly he says seriously:

TITLE:

"I RECKON I MIGHT AS WELL TELL YOU WHAT I TOLD YOUR FATHER!"

she looks up in surprise - he says by way of explanation:

TITLE:

"THERE'S TIMES WHEN WORDS SPOIL EVERYTHING."

she gets the idea - both laugh - clinch and

FADE OUT

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